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technics now contains more or less of it. Never-  
theless, as Dr. Mason was the original discoverer  
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VOL. XI.

## THE ETUDE

PHILADELPHIA, PA., JULY, 1893.

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## Musical Items.

HOM.

DR. PACHEMANN returns to America and plays  
cago in November.

THE CONDUCTORSHIP of the Boston Symphony  
tra is still unseated.

GUSTAV HEINRICH is giving various Easter  
good performances at popular prices.

MATTHEWS has rendered artistic triumphs in  
cent performances in New York.

MR. ARTHUR FAIRBANKS is winning a  
Michigan Music Teachers' Association  
named for June 25th, 26th, and 30th, at Adria

MICHAEL H. CROSS, of Philadelphia, and cellos. The  
well received.

DR. ANTONIN DVORAK has spoken at length upon  
melodies. He considers them the true founders  
American school of music.

The *Keynote*, started by Frederick Arthur  
ago, has now been enlarged by H. L. Lyman Bill,  
he proposed in an enlarged and improved dress

Dr. A. C. MACKENZIE's new oratorio, "Betha-  
is in the printer's hands. It is to be given in  
September 4th, with Mrs. Nordica as soprano and  
Ben. Davis, tenor.

The Spectator, originated by Steele M  
which presented musical recreations, musical and  
was made under the firm of Arthur. It  
\$800,000 so far, and now comes into the hands of

The Philadelphia Symphony Society was orga-  
the spring of 1862, under the directorship of W.  
christ. It is proposed to give a series of concert  
the coming season. The public rehearsal has  
been given.





## NOTES ON THE WORKS OF SOME LIVING COMPOSERS.

BY DON N. LONG.

The statement that but few, if any, effective art works for the piano are produced in the busy present has been heard quite frequently of late, and the wall is ever increasing in monotony. It is said that the modern composers, in the search for orchestral color, are treating the piano in a decidedly exaggerated way, that the results are inevitably mechanical sounds, and that the dissonances hold out so long that when they do resolve the effect is lost—especially on thin-toned pianos. As is usual in sweeping assertions, there is a shadow of fact for a base. In this case it is but the mere shadow, and it is almost impossible for those who know the truth to stand by in passive abeyance.

RUBINSTEIN is held to be the greatest offender; and yet but few modern writers have created so winning a style as the illustrious Moldavian. Of course, he has committed faults—more, perhaps, than any of his contemporaries. Some of his works are not pianistic; the effects are stretched, and they verge on the impossible for small hands. His style seems to be a continuation of that of Mendelssohn, but shows a greater fertility of resources. The "Scherzos" are likeable, pleasurable to musician and the general public, at their first hearing, for real inspiration and are clothed in broad and beautiful melody. The "Le Bal" suite is charming especially the polka. The galop is a trifle too "orchestral." For drawing room work the "Soirees," Op. 109 are particularly good. The last number presents the greatest difficulties, which lie in thirds, sixths, and octave progressions. An easier set, suitable for medium grade pupils, is the "Miniature" collection. They are all delightful, and will ground a good taste in the student. For very difficult selections, the five numbers of Op. 69 are to be recommended.

ANTON STELZEK, better known by his songs, is a composer that sometimes indulges in wilder vagaries than Rubinstein. Of all modern composers, he presents the greatest power of strikingly original color and effect. His music appeals immediately and powerfully, both to the understandings and to the heart. But he has the fault of writing for unusual hands. The "Galop De Bravoure" and the wonderful "Ballade in B Minor" Op. 18, for instance, are totally impossible for ordinary pianists—notably the first work. The "Diximes Mazurkas" is very quaint and effective, but is hard. All the nocturnes, novelties, grand values, polonaises, études, and ballades are very fine. No collection in existence surpasses the numbers of Op. 60 for music and instruction in an easy grade. The works from Op. 178 to Op. 194 are in general pianistic. Stelzeks is a thoroughly cosmopolitan composer; if he leans at all, it is toward Chopin. He never repeats himself; is apparently inexhaustible, and his moods range from the most frantic bravura to the tenderest lied.

MOSZKOWSKI who has written a large degree of popular fare, is fully deserved all the credit he gets. His works are predominantly pianistic, all the rest are legitimate. The Valses, the "Caprice Espagnol" and arrangement of "Gondoliers" are world-famous. All the numbers of Op. 15, Op. 18, Op. 23, and Op. 38 are very effective, besides they are not too difficult. Moszkowski belongs to the Schumann school and indulges at times in abstruse and morbid harmonies. But this only gives an individuality of color that is quite alluring on closer acquaintance.

Nothing can be said in detraction of Saint-Saëns—at least as regards the fitness of his works for the piano. His concertos are as truly pianistic as Chopin's, and some of the finest passage writing is to be found in his smaller works. Some critics profess to believe that he is soulless, and that his compositions show scholarship without the spark of genius. The writer however, is not disposed to share this opinion. The most popular works, perhaps, are the "Rhapsodie D'Arvergne," the three mazurkas, and the six numbers of Op. 72.

SCHARWENKA offers a mass of varied, beautiful and practical work for amateur and artist. Unfortunately,

some of his works require long and strong hands. But these blemishes are trifles in consideration of the whole. His style seems to be the outcome of an extended study of Beethoven and Schumann, with something of Chopin, and a great deal of characteristic gaudiness. Poetry and scholarship are blended with perfect art. The Scherzos deserve to be classed with those of Chopin, but are harder than the first two at least. The Valses are effective, but the difficulties are always general. The march that concludes are particularly unusual, and that the dissonances hold out so long that when they do resolve the effect is lost—especially on thin-toned pianos. As is usual in sweeping assertions, there is a shadow of fact for a base. In this case it is but the mere shadow, and it is almost impossible for those who know the truth to stand by in passive abeyance.

GRIEG.—A few people find it hard to appreciate Grieg. As Liebling says, the "unexpected" is always occurring in his works. This, however, is a great practical virtue, for novelty is the moving principle to the majority of mankind. Nearly all his compositions are easy or only moderately difficult from the mechanical side—the Concerto, Op. 16, the Ballade, Op. 24 and the Sonata in E minor excepted. This is another claim in his favor. The Baroque Scenes, Op. 6, are well liked in general for drawing-room purposes. They are useful in a technical way also. For pieces containing more color than the above, the "Peer Gynt," and "Holberg," suites come in for a great deal of popularity. Also the dramatic numbers of Op. 10.

Debussy's scenes may be almost solely known as a name in this country. This should not be, for he is equally as great a composer. His very first work, the Minuet and Prelude, shows the hand of a master.

Strikingly original, poetical, and very effective harmonies have sustained him from the first in a clearly defined stream. Like Chopin, none of his works bear the impress of labor at their birth. They have all the freshness of spontaneous inspiration. The sets of Polish dances are fully up to the Chopin content, and are very melodious.

Some are very "catchy"—one of them, the B flat Mazurka of Op. 5, is even more so than the well known Minuet. The "Voyagers' Songs," Op. 8, are weirdly effective, and the "Album de Mai," is in every sense delightful. The Love Song has a dainty melody, and the change to the minor is grand. "At Evening" is a wonderful little descriptive sketch, and when the theme passes into the bass near the end, the effect is fine in the extreme. The Scènes à la Vieille, some very taking sonorities Op. 14, come under the category of sketches, but are excellent when in good hands, though the technical demands are not many—say in the last two numbers. The three numbers of Op. 16 are also fine, the wonderful "Thème Varié" in particular. Number 2, the "Molodées," is very beautiful and gives capital practice in managing counterpoint.

CONSTANTIN STRELESKI is another writer who is better known as a pianist. It is not very easy to define his style, as a pronounced atmosphere of individuality hovers around his compositions. All things considered, it may be said that he is somewhat Schumann-esque. The Italian Scenes show a power of concentration that is quite remarkable. In this respect he approaches Liszt. The "Danse Andalouse," "Grand Polonoise," and the various drawing room values give a fair idea of his powers.

The "Staccatelli" caprice is a concert study worthy of Chopin. He has not forgotten the young folks, as the "Scène Mignonne," Op. 55, will show.

MAX VONKEL is a writer whose fame is rapidly increasing. His music displays a remarkable originality that never palls upon the ear, as he has the gift of fluency to back it up. The most popular pieces are the "Pastorale," "Staccato Caprice," "La Brigitte," and all these deserve their position. For the intelligent young student, the album of "Ancient and Modern" dances, and the "Fairy Tales" are very practical. Some of them are not easy, but they have a fascination of melody that induces conscientious effort. The two transcriptions of Jensen's songs are wonderfully faithful.

BRUNO OSCAR KLEIN is another composer of rising note, and he gives every promise of becoming one of the prominent figures of the near future. All his compositions are full of color and effect, and but few of them require a high pressure technique.

The numbers of Op. 19 and Op. 20, present a great variety of style; and the two numbers Op. 32, are wonderfully appealing. Op. 27 and Op. 39 are also fine.

BENJAMIN GODARD has written a great deal of very practical music. He has the merit of conceiving rich orchestral effects that call for but comparatively little effort on the part of the performer. Some of his works, in their strong dramatic kinship, show the influence of Berlioz. Every one of the valses, gavottes, mazurkas, and barcarolles, will repay earnest study, as they appeal at once to any audience.

ÉUGÈNE D'ALBERT, the pianist, gives great promise as a composer. He has not written much, but his works can be watched and sought for with absolute faith in their effectiveness. He is fond of telling contrasts, as can be observed in his first work, the suite in D minor. The Musette of the above is a lyric of the most exquisite quality.

The present article does not begin to exhaust the possibilities of modern pianoforte literature. The names of Rihmberger, Nicold, Tschalkowsky, Macdowell, Foote, Leschetizky, Jadassohn, Sherwood and others have not been mentioned—as they certainly should be in a comprehensive treatise. Many fine works are appearing from time to time from new pens. And many lie in the undiscovered depths.

## OPINIONS.

BY E. A. SMITH.

Is the judicial court one of the first questions taken into consideration upon the examination of a witness is, "What does he know about the case, and is he competent to testify?" In this court eye witnesses are of prime importance, and the outward sense of special value.

Many people listen to music through the outward sense only; they never drink in the deeper beauty, the soul of the interpretation, the heart of the composition, but with the eye alone do they measure merit. No matter how divinely the song is sung, the singer's manner, the clothes she wears, even the way she may shape her mouth—chiefly attracts their attention. The pianist, they think, does not use the proper hand position; has too great freedom of arm—or not enough—and perchance, like greater artists, wears his hair very long. They forget that the pearl of great price is the best expression of idea, and the manner of expressing that should be secondary, for no two persons do anything in precisely the same way—that were a physical impossibility, because only one can do it. But the peculiarity of the situation is, that there are very people who see so much and hear so little, the eye ones who are loudest in their condemning of the composition given, and by so many words seek to palm their opinions upon others at full value. We have all met them, and it is amazing to hear them talk, isn't it? But in reality who cares how the singer manages her tongue, the pianist his fingers, or the artist his brush, so long as we have the subject matter treated in a masterly and artistic manner?

The writer once heard in a public lecture the speaker remark that "he had seen a twenty-five dollar painting" that, aside from its relative value, he would rather have than Mille's L'Anglais. But of what value was such an opinion to any other than himself? An uneducated man may claim that two and two do not make four, but the assertion means nothing more than a display of the man's ignorance of arithmetic. So in the artistic world when criticisms are given. May not one naturally inquire: Are the persons making these criticisms good authority? Do they know what they are talking about? What is their opinion worth?

Unless you have sufficient financial help at hand to carry you over four or five years of study, you would better seek some employment that will allow you to earn sufficient to meet expenses of living and of art education, and thus free you from the ruinous practice of trading in art before you have any art to trade with.—Thomas Tapper.

## Adagio, Qui-



2

cresc.

f

p

A Twilight Meditation, 5

A Twilight Meditation, 5

Musical score page 4, measures 23-28. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 23 starts with a dynamic of *pp*. Measure 24 begins with *smore.* Measure 25 begins with *smorz.* Measure 26 begins with *cresc.* Measure 27 begins with *dim. e rall.* Measure 28 begins with *p a tempo*.

Musical score page 4, measures 29-34. The score consists of two staves. The top staff is in E major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 29 begins with *dim.* Measure 30 begins with *rall. pp*. Measure 31 begins with *L.H.* Measure 32 begins with *p.*

Musical score page 4, measures 35-40. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 35 begins with *p.* Measure 36 begins with *p.* Measure 37 begins with *p.* Measure 38 begins with *p.* Measure 39 begins with *p.*

Musical score page 4, measures 41-46. The score consists of two staves. The top staff is in E major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 41 begins with *p.* Measure 42 begins with *p.* Measure 43 begins with *p.* Measure 44 begins with *p.* Measure 45 begins with *p.*

Musical score page 4, measures 47-52. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 47 begins with *p.* Measure 48 begins with *p.* Measure 49 begins with *p.* Measure 50 begins with *p.* Measure 51 begins with *p.* Measure 52 begins with *p.*

Musical score page 4, measures 53-58. The score consists of two staves. The top staff is in E major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 53 begins with *p.* Measure 54 begins with *p.* Measure 55 begins with *p.* Measure 56 begins with *p.* Measure 57 begins with *p.* Measure 58 begins with *p.*

Musical score page 4, measures 59-64. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 59 begins with *p.* Measure 60 begins with *p.* Measure 61 begins with *p.* Measure 62 begins with *p.* Measure 63 begins with *p.* Measure 64 begins with *p.*

Musical score page 4, measures 65-70. The score consists of two staves. The top staff is in E major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 65 begins with *p.* Measure 66 begins with *p.* Measure 67 begins with *p.* Measure 68 begins with *p.* Measure 69 begins with *p.* Measure 70 begins with *p.*

A Twilight Meditation. 5

A Twilight Meditation. 5

## Sarabande.

Andante sostenuto  $\text{d} = 60$ 

Musical score for the first section of Sarabande. The score consists of two staves: treble and bass. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The tempo is marked 'Andante sostenuto' with  $\text{d} = 60$ . The dynamics include *f*, *p*, *sempr f*, *dim*, *cresc*, and *dim*. Fingerings such as 1, 2, 3, 4, 5, and 2, 3, 4, 5 are indicated above the notes. Pedal points are marked with 'ped.' and asterisks (\*). The bass staff includes markings like 'marcato il basso' and '20.'. The score ends with 'VARIATION I.'

VARIATION I.

Poco più animato  $\text{d} = 96$ 

Musical score for Variation I. The key signature changes to G major (no sharps or flats). The time signature remains common time (4). The tempo is marked 'Poco più animato' with  $\text{d} = 96$ . The dynamics include *p*, *legato*, *cresc*, and *dim*. Fingerings like 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5 are shown. Pedal points are marked with 'ped.' and asterisks (\*). The bass staff includes '20.' and '\*' markings.

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Sarabande 2

Musical score for Variation II. The key signature is B-flat major (two flats). The time signature is common time (4). The dynamics include *p*, *cresc*, and *dim*. Fingerings like 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5 are shown. Pedal points are marked with 'ped.' and asterisks (\*). The bass staff includes '20.' and '\*' markings.

No. 1462

## My Alpine Love.

Words by Geo. Cooper.

*The idea is this: A young American who was taught to warble by a pretty Swiss peasant girl thinks of that episode in his life and wonders if the Judge would not have been far happier if he had married Maud Muller. Tennyson.*

Music by Rich. Goerdeler.

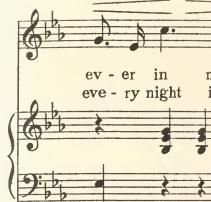
Andantino.

My Al-pine girl, my Swiss Ma-rie, Where 'era I roam, I think of thee, And  
Though man-y hand-some lad-ies fair, With jew-els decked of beau-ty rare, For  
though the o - cean us doth part, I love thee still with all my heart. And  
mo-ments please my in - most heart, Ne'er can, ne'er will from thee de-part. For

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+The "Hol" in Holdrio is pro-

Alpine Love. 4



o . . . , hol - dri - o . . . , hol - dri - o . . . , hol - dri - o . . . , hol - dri -

*Falsetto*

o . . . , hol - dri - o . . . , hol - dri - o . . . , hol - dri - o . . . !

**Andantino.**

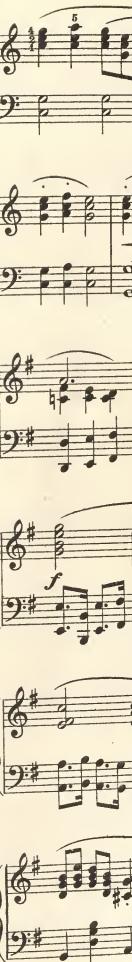
I won - der if I'll ev - er see A - gain my dear my Swiss Ma-rie, And  
I seem her gen - tle, voice to hear A voice so sweet and ev - er near "Thy

hear the moun - tain ech - oes ring With warb - ling as we used to sing.  
own, thy own I'll ev - er be Come back, come back to Swiss Ma - rie".

## Sequoia Gavotte.

H. W. Patrick.

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# Sing, Birdie, Sing!

Sing lieb' Voglein sing.

Hermann Necke. Op. 263 No. 4.

Slowly.

(a) This should be played *con espressione* and with a certain reserve in order that it shall sound like a march. The tempo for the same reason must not be too rigid.

(b) The grace notes very short and delicate.

(c) Tempo rubato.

No. I.

In looking over a trunk containing old letters days ago, I found a package carefully tied with and marked, "From Nellie, the Music Teacher,

The envelopes were of every hue, shape, and imaginable, an indication of the mood of the writer at the time they were sent. Instantly memory rushed over the many years, to the days when Nellie and I were room mates in a large boarding school in Philadelphia, and I seemed to see her in her prima donna as plainly as though she stood before me.

The following letters were written several years ago when at school, and perhaps will prove some of the "worn and weary" teachers who have passed through ordeals as trying as any the fnl-loving music some thirty years ago.

To fully understand the letters, a brief description of Nellie when at school will be necessary.

She was generous, amiable, without a particle of jealousy in her disposition, and was a favorite with teachers and schoolmates, but her chief charm was her musical ability.

There were several in the senior class that could not master difficult music, but none could vie with Nellie in song singing, imitating others, or improvising. The concerts she was coaxed into giving were the large dancing hall of the school, when she would personate the noted musicians she had heard—Lind, Madame Sonlig, Pardini, and many others.

Then a "Guess Who?" concert would be given, Nellie would imitate the music pupils in our school, was seldom we made a mistake in guessing the right person.

I have one of these laughable entertainments now, when Nellie came running on the stage with one hand, a large stick of candy in the other, turning the music stool, and placing the music side up in her haste. Then, taking a bite of candy, placing the remainder on the piano, she slowly got up the stool and, seating herself, played several measures of the piece without glancing at the notes, then seeming to forget, looked at the upside-down piano, blank sort of way, took another bite of candy, and commenced playing "Pop goes the Weasel." I never there came a shout, "Jennie Ellis," from the audience at which Nellie made one of Jennie's characteristics and danced off the stage.

In a few minutes a stately young lady, dr. pink silk with long train, hair Pompadour, eyes fingers sparkling with diamonds, came across the stage to the piano, giving a very ridiculous glance as she did so. After deliberately off her rings, smoothing the hair at her wrists, her hands together, she played a few minor chords with a frown upon her face, began the "M. R. Sonatas." We all knew that Miss R., of Boston, was being represented, but no one dared stir a name. Nellie understanding our silence, after the first movement, said in the deep contralto voice no one could distinguish from Miss R.'s:—

"Young ladies, you have failed in announcing my name, but of course you cannot penetrate the curtains to see that this is Miss Phillips, the musical name that is to be, when she lives in Boston."

Frowning upon us, she left the stage.

We had scarcely recovered from this explanation when a young girl in white muslin, hair in braids, came upon the platform. She closed the door and carefully tip-toed to the piano, placed a large book on the pedal to keep it down, then, after looking first over the right shoulder, then the left, to be certain that no one around, began improvising. For about five minutes we sat spell-bound, and thought of mother, and all the loved ones in the home next door to us as we listened to the sweet, soulful melody. There were tears in many eyes as Nellie struck the last note, but we found voices to say "Neila Gale." Neila was a special pet of Nellie's, and a sweet little child. Timid she always reminded one of a frightened bird. She played beautifully, but no amount of coaxing

**Tempo I.**

**(d)**

Sing Birdie etc. 3





## PUBLISHER'S NOTES.

Before going on your vacation tour, arrange with the post office or with some friend to have your copy of *The Etude* either sent to you address or mailed to your return. Our subscription department is called upon to a great extent to send numbers lost by the way or a little forgotten on the part of the subscriber. Back numbers of *The Etude* are often impossible to supply, because of the great demand for them in making out the yearly subscriptions that come in late.

\* \* \*

We are issuing a series of most desirable sheet music for the reed organ. These pieces are carefully edited and fully annotated by the well-known educator, Mr. Charles W. Landor. The pieces are out of the common, hackneyed style, and are especially arranged for the reed organ with many new and striking effects pointed out in the margin. These pieces show the use of the true reed organ touch, and how to make music on the reed organ beautifully effective. The selections will be in all grades, and are calculated to supplement any course of reed organ instruction as profitable recreations for home and public playing.

\* \* \*

We have in preparation the second volume of Landor's "Reed Organ Melodic Studies." The first volume has been rapidly gaining favor with those teachers who enjoy having their pupils play better than ordinary. To a still greater extent than does "Landor's Reed Organ Method," do these studies develop touch and technique of the organ, looking toward fine and artistic playing. There is much neat phrasing, expression, and the kind of touch to be found in various pleasing effects that even an amateur can produce. The selections, while furnishing technical work, are musical, they cultivate taste and a love for good music as well as technique, a musical as well as a mechanical technique.

\* \* \*

This is the time of year when progressive teachers get themselves in form for better work for the next season. The *Etude* office can supply any book or method for the purpose of self-study, putting the teacher in the way of thorough preparation for the introduction of improved ways of working for his next year of teaching.

\* \* \*

We have in press another volume of Heller's "Selected Studies." These are taken from Opus 125. They are not so difficult of execution as Opus 45, 46, and 47, but are fully equal to them musically. The rhythmic effect is strongly characteristic of Opus 125. This volume will be a refreshing relief to the teacher who has never used these charming little studies. Mr. C. B. Cipri has done some brilliant work in editing this volume. They are faithfully executed, with remarks on interpretation. An extract from the preface will be found in the reading columns of this issue.

The usual special offer for new works will be made for those who wish to subscribe for copies of the work in advance of the publication. Twenty-five (25) cents will purchase a copy if cash is sent with order. The offer may be withdrawn next month, as at this writing the plates are nearly ready. Send in your orders early.

\* \* \*

We must advise our patrons once more to place their names on package when returning music. So many packages come to us of which we are unable to identify the sender.

\* \* \*

The special offer in Grade VI of Mathews' "Graded Course of Pianoforte Studies" is hereby withdrawn. The work has been delivered to those who ordered copies in advance.

\* \* \*

There is no work on the pedals of the piano in English. This subject has been exhaustively treated by Hans Schindl, of Vienna. Our translation is by F. S. Law.

The work is all in the hands of our printer, who will finish it during the month of July. Those who send in twenty-five cents now will receive a copy of the work when issued. Every teacher should have a copy of this work. It makes interesting reading. Remember, the prices in these special offers are for introduction only, and do not cover the cost of paper, printing, and postage, to say nothing of the cost of plates.

\* \* \*

We are in the midst of moving to our new quarters, 1708 Chestnut Street. We expect to have one of the finest musical establishments in the country. Our facilities will be doubled at our new stand.

## TESTIMONIALS.

I cannot express to you my appreciation of "Mason's System" and of Mathews' "Course of Graded Piano Studies." They are an inspiration to pupil and teacher. The *Etude* I simply cannot get on without.

Mrs. TAYLOR HOWARD

Having used "Melody Playing, No. 2," I find it just the work to do for me.

Miss SARA YOST MOYER.

It may not be "sales-propos" to send you what the great operatic composer, Massenet, just wrote about "Observations of a Musician."

A. MONTEUR ET L'ILLUSTRE CONFÈRE.—It is with gratitude that I receive your book, so well written. How much I admire you! What great courage and authority! BRAHMS with all my heart!

JULIA MASSINET

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Peter R. NEFF,  
President College of Music Cincinnati.

In a letter recently received from Xaver Schawinsky he says the following concerning the "Scale Studies" by F. G. Schindl:

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